DOCUMENT RESUME

ED 290 152 CS 211 013

AUTHOR Bonnici, Charles
TITLE Teaching Literature Grade 9: Integrating the Communication Arts. The Biography. Experimental.
INSTITUTION New York City Board of Education, Brooklyn, N.Y. Div. of Curriculum and Instruction.
REPORT NO ISBN-88315-580-X
PUB DATE 85
NOTE 76p.; For other documents in this series, see CS 211 010-015.
AVAILABLE FROM New York City Board of Education, Division of Curriculum and Instruction, 131 Livingston St., Room 613, Brooklyn, NY 11201 ($4.00).
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Biographies; Curriculum Design; *English Curriculum; *English Instruction; *Grade 9; Integrated Curriculum; Junior High Schools; *Literature Appreciation; Teaching Methods; Units of Study; *Writing Instruction
IDENTIFIERS *Diary of a Young Girl

ABSTRACT

Designed to demonstrate a variety of ways in which listening, speaking, reading, and writing activities can be built around the study of biographies, this collection of materials, lessons, and activities deals with some of the most frequently taught biographical works in New York City ninth-grade classrooms. The document begins with a general introduction to teaching biography, including specific suggestions for teaching the genre to ninth-grade students. Next is a description of a resource unit on teaching "The Diary of a Young Girl," by Anne Frank, which lists (1) student performance objectives; (2) preparatory activities; (3) motivation tactics; (4) themes; (5) structure; (6) characterization; (7) literary techniques; (8) listening/speaking activities; (9) writing activities; (10) assignments; (11) a special note to the teacher concerning delicate issues surrounding the diary genre; (12) vocabulary; (13) comprehension questions; (14) diary assignments; (15) related activities; (16) research activities; (17) enrichment activities; (18) duration of the unit; (19) a discussion of segmented versus holistic lesson plans; and (20) lists of additional readings for students and teachers. The remainder of the booklet consists of 11 lesson plans on issues common to biographies as well as themes and issues specific to Anne Frank's diary. Two appendixes are included, one discussing a segmented approach to teaching Frank's diary, and the other consisting of a sample study guide. (SKC)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

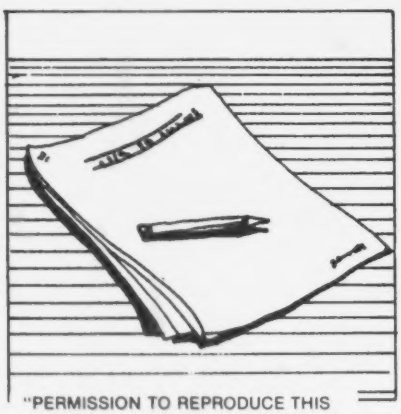
ISBN No. 88315-580-X

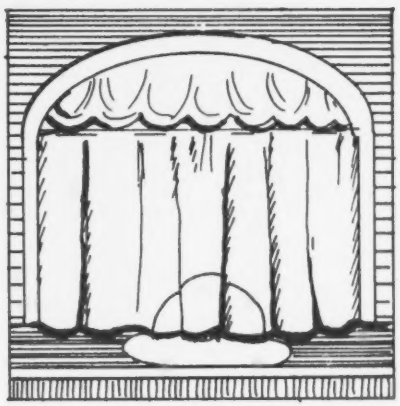
Curriculum No. 01-2050-32

Teaching Literature Grade 9

Integrating The Communication Arts

ED290152





"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Alaine Mitchell

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Experimental

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

Biography

NEW YORK CITY BOARD OF EDUCATION
OFFICE OF CURRICULUM DEVELOPMENT AND SUPPORT • DIVISION OF CURRICULUM AND INSTRUCTION

CS 211 013

Copyright © 1985
By the Board of Education of the City of New York

Application for permission to reprint any section of this material should be made to the Chancellor, 110 Livingston Street, Brooklyn, NY 11201. Reprints of any section of this material shall carry the line, "Reprinted from *Teaching Literature Grade 9: Integrating the Communication Arts* by permission of the Board of Education of the City of New York."

New York City Public Schools should order additional copies of this publication from the Bureau of Supplies.

ISBN No. 0-88315-580-X Curric. No. 01-2050-32

Other persons and institutions may obtain copies of this publication from the Curriculum Production Unit of the Office of Curriculum Development and Support, Room 613, 131 Livingston Street, Brooklyn, NY 11201. For information, call (718) 596-4902.

It is the policy of the New York City Board of Education not to discriminate on the basis of race, creed, national origin, age, handicapping condition, or sex in its educational programs, activities, and employment policies, as required by law. Inquiries regarding compliance with appropriate laws may be directed to Mercedes Nesfield, Director, Office of Equal Opportunity, 110 Livingston Street, Brooklyn, New York 11201; or to Charles Tejada, Director, Office of Civil Rights, Department of Education, 26 Federal Plaza, Room 33-130, New York, New York 10278.

Teaching Literature Grade 9

Integrating
The Communication Arts

Biography

CS 211013

New York City Board of Education

James F. Regan, *President*
Miguel O. Martinez, *Vice President*

Amelia Ashe
Joseph G. Barkan
Stephen R. Franse
Irene Impellizzeri
Marjorie A. Lewis

Nathan Quinones, *Chancellor*

Charles I. Schonhaut, *Deputy Chancellor*

Jerald Posman, *Deputy Chancellor for Financial Affairs*

Louise Latty, *Chief Executive for Instruction*

Charlotte Frank, *Executive Director*
Division of Curriculum and Instruction

FOREWORD

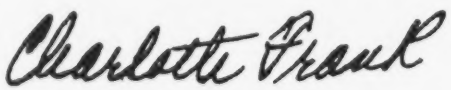
The materials, lessons, and activities included in the curriculum units which comprise Teaching Literature Grade 9: Integrating the Communication Arts are designed to demonstrate a variety of ways in which listening, speaking, reading, and writing activities can be built around the study of the works of literature (fiction and nonfiction).

To separate the teaching of literature from the teaching of writing skills or effective speaking and listening skills is to fragment English classes. Only by planning lessons which blend all the communication arts can we hope to develop within students a view of English as a unified whole. The works selected for inclusion in the units are those most frequently used in ninth grade classes, based upon a survey of more than sixty schools.

Each unit begins with a general introduction to the teaching of a particular genre followed by specific suggestions for teaching that genre to ninth grade students. Resource guides have been included to assist teachers in developing their own approaches to teach both the genre and the specific work exemplified in the unit.

The sample set of lesson plans represents one approach to teaching the work(s). No teacher will use all the lessons provided. They should be seen as representing a variety of possible lessons to teach the particular work.

We hope that the material included in these units will assist the teacher in using literature to integrate listening, speaking, reading, and writing activities.



Charlotte Frank
Executive Director
Division of Curriculum and
Instruction

ACKNOWLEDGMENTS

Teaching Literature Grade 9: Integrating the Communication Arts is a project of the Division of Curriculum and Instruction, Charlotte Frank, Executive Director, through the Office of Curriculum Development and Support, Morris Freedman, Director.

Steven Tribus, Director of Communication Arts organized and supervised the project and was directly involved in the preparation of the units.

The principal writers were:

Novel Unit: Rochelle Leinwein, English teacher, Sheepshead Bay H.S.

Short Story Unit: Douglas Berman, former Assistant Principal, Sarah J. Hale H.S.

Autobiography and Biography Unit: Charles Bonnici, Assistant Principal, English, Fashion Industries H.S.

Poetry Unit: Michael Edelman, Assistant Principal, English (IA), James Madison H.S.

Revisions and original material were provided by Nettie Silver, Assistant Principal, English, Richmond Hill H.S.

The materials were reviewed and some suggestions for revision made by the following Special Education supervisors and teachers:

Leslee L. Wechsler, John F. Kennedy H.S.
Paula Garelick, BASIS high schools

The manuscript was prepared for publication by the Editorial and Production Unit, Alaire Mitchell, Unit Head.

The principal editorial work was done by Edith Novod of the Editorial and Production Unit. Other staff members of the Unit who worked on this draft were as follows:

Steven Goodman - Editorial Assistant
Maureen Maguire - Graphics Supervision
Sarah Corbin - Word Processing Supervision
Oi Lee, Patricia DePalo - Word Processing
John Gampert - Cover Design

TABLE OF CONTENTS

General Introduction..... 1

Resource Unit: The Diary of a Young Girl 7

Explanatory Notes 9
Lesson 1 29
Lesson 2 32
Lesson 3 34
Lesson 4 36
Lesson 5 39
Lesson 6 42
Lesson 7 45
Lesson 8 48
Lesson 9 50
Lesson 10 52
Lesson 11 54

Appendices

Appendix A 59
Teaching The Diary of a Young Girl,
Using a Segmented Approach

Appendix B 61
Sample Study Guide

GENERAL INTRODUCTION

Nonfiction in general and biography in particular have long been neglected in the English classroom. They are given short shrift in textbooks on the teaching of English and little space in scholarly journals.

Yet we are a nonfiction society. Works of nonfiction generally outsell those of fiction by wide margins. Mass circulation periodicals are devoted almost solely to nonfiction. The one bit of reading most Americans do daily is nonfiction, the newspaper. Likewise, students spend most of their time with nonfiction--reading textbooks and writing essays. Many students also show a preference for reading true stories as opposed to fictional ones.

Nonfiction should be used to help students intelligently evaluate what they will be reading for most of their lives. In particular, students need to read both biography and autobiography so that they can see that the problems faced by them and other people are not unique and need not be faced alone; these problems have been faced by others whose experiences can help us today.

The thematic approach may be applied in teaching biography and autobiography as well as the novel. As explained in the unit on the novel, there are many reasons why a thematic approach is valuable in communication arts:

. It facilitates integration with all other aspects of the communication arts curriculum.

. It permits the adaptation of the literature curriculum to individuals and classes of differing abilities and tastes.

. It establishes a meaningful relationship between the intensive study of literature in class and extensive supplemental reading.

. It encourages a breadth of literary experience rather than concentration on two or three texts.

. It stresses the human values of literature.

. It allows for the sequential development of many related skills.

In addition, there are other approaches appropriate to teaching biography, which the teacher should consider*.

Approaches to Teaching Biography

Didactic

Most writers of biography and autobiography feel that others can learn from the lives they write about. During the study of the life of another, the teacher must certainly ask what can be learned about life, its problems, joys, and sorrows, from the experiences of the book's subject.

*Adapted from J.N. Hook, The Teaching of High School English, 3rd edition (New York: The Ronald Press Company, 1966), pp. 137-139.

Social Relationships

By seeing how others interact with parents, relatives, friends, or enemies, the teacher and students can compare, contrast, and evaluate their own actions in similar relationships.

Historical

The subjects of biography and autobiography lived in a particular society which reflected their lives and thinking. The study of these forms of nonfiction must include the study of the society in which the book's subject lived.

Emotive

The lives of others can be approached on a purely emotional level as well. Teachers can invite their students to feel the emotions of the subject and empathize with his or her problems and situations. Thus, the study of biography and autobiography becomes an affective as well as a cognitive experience.

Analytic

The teacher should help the class see the specific stylistic devices used by the writer. What makes a biography a biography? How does it differ from other genres? What techniques may the biographer or autobiographer employ?

Of course all approaches must be combined within a unit of study, for all have inherent values for the student.

Ninth Grade Goals and Objectives

A Scope and Sequence, Grades 9 - 12 identifies skills and activities for ninth grade students related to biography and autobiography. Among them are the following:

Students will be able to:

- distinguish between related forms: novel and biography, biography and autobiography
- question the reliability of source material
- understand cultures different from our own

Within the context of the focal theme for the ninth grade, "Understanding of Self and Others," and the guidelines for reading this genre itself, many elements of biographical/autobiographical writing can be considered.

Point of View

This is the key element when studying this genre. In biography, the student should be able to identify the attitude of the biographer toward his or her subject. The student should also be able to weigh the advantages and disadvantages of an autobiographical account of a person's life as opposed to a biographical account. To accomplish this, students should:

- Compare and contrast different versions of a person's life.

- Compose essays on the same topic written from different points of view (e.g., Write about a childhood incident from their own viewpoint and then from the viewpoints of their parents.)

- Recall unfavorable incidents in their own lives and consider how they might "alter" them in an autobiography.

Character

The main character is the subject, and all characterization in a biography or autobiography is, to a large extent, dependent on point of view. In an autobiography, therefore, the student must determine the character of the subject from his words, deeds, and interactions with others, always remembering that everything written is biased, even if unintentionally. In biography, the biographer may be prejudiced by his or her own viewpoint in the presentation of the subject. Possible student activities include:

- Have the students make a list of all their good points and, on a separate piece of paper, a list of all their faults. Then have them write an essay, using first one list and then the other. This will demonstrate how simple omission rather than intentional falsehood can create a biased work.

. Have students select an incident from the work under study which could have a different, or even contradictory, explanation from the one presented by the writer.

. Have the students examine part of the work under study for critical remarks made by others about the subject. Does the biographer or autobiographer tend to confirm, ignore, or deny these faults?

Language

The student should be made aware of the language used by the writer and how it affects the content of the work. Is the language formal or colloquial? Is the narrative chronological or anecdotal? Is the writer speaking to a general audience? to a selected audience? to each reader personally? to himself or herself only? The students can:

- Read an encyclopedia's account of a person's life and compare it to an autobiographical piece by that person.

- Determine if the writer is addressing any particular audience by examining the language chosen and the incidents described.

- Find colloquial or even slang expressions in the book and determine their meaning and purpose.

Biographies as Sources of Information

Unlike the novel, the events of the biography/autobiography are factual. The writer did not create them using his or her imagination, but located information as the basis for the work. Lead students in determining how the facts were obtained. What types of sources were used?

. As a motivation the teacher could make up an imaginary person. The class (apprentice detectives) is given the responsibility of discovering facts about his or her life. The teacher can have students:

- Make a list of all the ways information might be collected about a person's life (letters, diaries, official documents, records of business transactions, checkbooks, interviews with the person's parent or grandparents).

Historical/Psychological Features

When and where did the subject of the work live? How was he or she affected by this environment? To teach students how to answer this type of question, the teacher can have them:

- Decide how your personalities and those of your friends have been shaped by parents, relatives, friends, and other persons with whom you have been in contact.

- List the historical events that have helped shape and determine your own life or those of your parents, grandparents, etc.

- Do research on the historical period in which the subject of the work under study lived.

- Imagine how your life might have been different had you been born in a different time or place.

- Determine how you would have reacted to the situations, events, and environments that the subject of the book faced.

Moral

Why write a biography or autobiography except to allow others to benefit from the experiences of the subject? Students might:

- Discuss the stories you have heard older people tell about their lives when they were teenagers. Determine the point of each story. What are the elders trying to teach about life, school, dating, etc.?

- Determine the moral of an entire work, or of a particular incident described in the work.

Many aspects of teaching the novel are also applicable to the biography and autobiography. Please refer to the literature unit on the novel for further ideas and suggestions.

RESOURCE UNIT

The Diary of a Young Girl

Explanatory Notes

This resource unit contains material that a teacher can use in planning a series of lessons for teaching Anne Frank's The Diary of a Young Girl (Pocket Book Edition). Since it contains far more material than any one teacher will use with any one class, teachers must select those themes, objectives, activities, etc., which will allow them to accomplish the specific goals they have set.

The sample lessons which follow this resource unit represent only one approach to teaching The Diary of a Young Girl. Suggestions for alternate approaches and lessons are made after each plan.

Performance Objectives

Students will be able to:

- distinguish between works of fiction and nonfiction, and identify the most common forms of each.
- list the reasons for keeping a diary, and appreciate the emotional and historical value of a diary.
- evaluate the truthfulness of the autobiographer by determining his/her positive and negative attributes as a narrator.
- examine the influence of historical events and movements on the lives of particular people.
- compare and contrast their own problems of maturation with those of Anne Frank.
- evaluate their own attitudes toward their elders in the light of Anne Frank's Diary.
- determine the effects of war on ordinary persons and explore the causes of war.
- trace the maturation of Anne Frank through her diary entries, particularly her more mature attitudes toward herself and others in her later entries.
- sympathize with Anne Frank's problems by writing about their own, similar problems.
- gain insights into the everyday "wars" of life to understand that one's growth as an individual depends upon successfully maintaining one's identity in the face of opposition.
- trace the development of Anne's relationship with Peter Van Daan.
- determine what constitute mature reasons for loving another person.
- examine the efficacy of their own methods of escaping reality by evaluating the methods used by Anne Frank.
- examine Anne Frank's and their own fears of rejection and criticism.
- clarify their own ideals and values by examining those of Anne Frank.
- distinguish between "flat" and "round" characters, and recognize stereotyped characters (like Dr. Dussel).
- draw inferences about the personalities of people by an examination of their actions during common, everyday situations (e.g., eating dinner, peeling potatoes).
- explore the sources and meanings of nightmares.
- reflect upon the positive and negative qualities of their own past actions.
- explore the role of hobbies in their present and future lives.
- evaluate the usefulness of parental advice.

This potpourri of objectives is not meant for coverage in total in every class. Some apply to particular lessons in the sample plans which follow; some are inferred from the approaches used in these plans, or anticipated from the discussions they should provoke; some apply to the alternate plans suggested in Appendix B; some are inferred from the nature of the Diary itself. The teacher must select and tailor each choice according to the needs of the class.

Preparatory Activities

To understand point of view and the methods of autobiography, the teacher can have students:

- interview your parents about their own youth and ancestry.
- recall how historical events affected you personally.
- determine what past actions of your own life you might not want mentioned in an autobiography without "alterations."
- decide which people in your life you would present positively and which negatively.
- determine what clues you would leave a biographer if you met with sudden death (locker contents, letters, diaries, etc.).

To become aware of the common problems of adolescence and maturation, students could discuss or research:

.parental disagreements
.sibling relationships
.ways in which teenagers rebel
.methods of escaping problems
.deeply-felt teenage fears
.ideals of teenagers
.threats to one's self-image or identity
.qualities one looks for in members of the opposite sex
.the different maturation rates of boys and girls
.the importance of hobbies

Motivation

It is usually best to begin each lesson in a unit with a discussion of an appropriate student experience or an in-class concrete experience to help students see the relevance of the day's lesson to their own lives. Obviously, there are an infinite number of student experiences. Some used in the plans which follow, and others suggested by The Diary of a Young Girl, include:

- What types of books have you read recently? Why did you like or dislike them?

- Whose diary would you like to read? Why?

- What problems do you have with grown-ups? How do you handle them?

- How do your parents (or teachers, friends...) treat you unfairly?

- What things aren't you old enough to do yet, according to your parents? On the other hand, for what responsibilities do they say you are old enough?

- How do you know you're maturing emotionally?

- Whom do you go to for advice? Why?

- Whom do you trust most in the world? Why?

- How do the parental problems of boys and girls differ?

- What "little wars" do you fight each day?

- If you were told to go to war for your country, would you be willing to fight and possibly die? Why? Why not?

- How did you feel when you first fell in love?

- How do you know when it's over between you and your boyfriend or girlfriend?

- What qualities do you look for in a boyfriend or girlfriend?

- How did you learn about "the facts of life"?

- Do your parents give good advice?

- Should parents have a say in the dating choices of their children?

- What do you do when you want to get away from it all?

- What do you do when you're bored?

- How do you overcome the feeling of loneliness?

- What's your greatest fear? How do you cope with it?

- How do other people control your life?

- What are your ideals?

Motivation need not come only at the beginning of lessons. Any pivotal question which relates the literature under discussion to the students' lives is motivating.

Themes

- The need to express our innermost feelings to someone else
- The never-changing elements of maturation and adolescence
- The effect of environment on a person's life
- The problems that exist between teenagers and older people
- The strain of mother-daughter relationships
- The differences between the problems boys and girls have with their parents
- The responsibility of the ordinary person for war
- The dehumanizing effects of war
- The little wars we fight to maintain our selfhood
- Methods of raising children
- The meaning of the Holocaust to future generations
- The importance of not mistaking the need for companionship with the need for love
- Not letting your feelings lead you to ignore the faults of another
- Not letting negative first impressions keep you from seeing the positive aspects of another's character
- Environmental or societal factors that impede or accelerate maturation
- The value of parental advice
- The effects of physical changes on our psyches
- The importance of understanding our deepest fears and dealing with them
- Loneliness: its causes and effects
- The importance of maintaining ideals and self-identity despite lack of support from others
- The dilemma of needing to assert our own personalities while at the same time not hurting those we love
- The importance of finding time to reflect on ourselves and our actions

Structure

A diary is, by nature, loosely structured. Anne Frank's, which was not intended for publication and which was published with only minor changes, is more unstructured than most. If there is any discernible structure, it exists in a series of parallels between the worlds inside and outside of the Secret Annexe:

- The Franks' escape from the outside world into the Annexe parallels Anne's psychic escape from the Annexe into her diary.
- The survival of Judaism in spite of Nazi attempts at extermination parallels the survival of Anne's own identity despite the stifling atmosphere of the Annexe.
- The hope of the Annexe inhabitants for the liberation of Europe by Allied forces parallels Anne's hope for liberation through the formation of a meaningful relationship with Peter.
- The dehumanization caused by war outside the Annexe parallels the dehumanization of the inhabitants inside the Annexe.
- Anne's life as a flirtatious teenager outside the Annexe parallels her forced, sudden maturity within the Annexe.

These parallels are not confined to any one section, and emerge periodically throughout the book. Likewise, plot strands, such as Anne's relationship with her mother, develop through episodic entries scattered throughout the diary. It is this loose structure that led to the use of a holistic rather than a segmented approach in the lessons which follow (see Appendix B).

Characterization

- Anne is the only fully developed character. Indeed, the Diary is her record of her growth from a girl to a woman, as she examines her own soul and her relationships with others, with nature, and with God. All other characters are presented through her eyes and tend to be rather flat.
- Peter Van Daan is insipid and lacks depth. Though Anne turns to him for companionship and conversation, and at first mistakes this longing for another for love, she later realizes her mistake. He is a shallow boy, well behind the emotional maturity of Anne.
- Margot is the older sister Mom and Dad like better because of her amiable personality. (She does things their way and avoids conflicts. At first, she joins the others in picking on Anne but later, she and Anne seem to develop some sisterly communication through their letters about Peter.)

. Mr. Frank is Anne's idol. Obviously he is efficient and blessed with foresight, as his prepared Annexe hideout proves. He is also a sensitive man, concerned for the welfare of others. However, he also seems to receive all the love and admiration Anne withholds from her mother. After Anne's relationship with Peter, she sees her dad in more realistic terms. He too lacks the depth of feeling she is looking for because he cannot see the true Anne.

. Mrs. Frank is the mother who doesn't understand and cannot get along with her quickly maturing and far more intelligent daughter. Many of the negative remarks Anne makes about her mother are contradicted by her mother's actions. When Anne cruelly refuses to let her mother pray with her, our sympathy is totally with Mrs. Frank. When Mr. Frank refuses to turn on the lights to soothe the terrified Anne, Mrs. Frank does so, defending her daughter. Perhaps she and Anne would have understood one another better if neither had had to cope with the tension of hiding in the Annexe.

. Mrs. Van Daan is the overcritical neighbor who lives upstairs. She is opinionated and selfish, crude and quarrelsome, but even Anne admits that she has some good qualities.

Mr. Van Daan is hardly to be noticed. Except for his early arguments with Peter and his one sausage-making scene, he usually appears only as Mrs. Van Daan's opponent in an argument.

Dr. Dussel is a decidedly comic figure, the older man who likes to act busy and demand the rights due his age. He's a typical grouch, but one who frequently causes laughter, as when he works on Mrs. Van Daan's teeth.

The Dutch helpers, to Anne, are all somewhat heroic, as indeed they were. She had a true understanding of the risks they ran. While every now and then they emerge as individuals (Elli's feelings about her fiance, or Mr. Koophius's illnesses), they tend to be merged together as a group of helpful people on whom the Annexe inhabitants depend for survival.

Literary Techniques

This book is a diary, but it is a diary which includes many established writing forms:

. character portraits
. vignettes of everyday life
. confessions
. memoirs
. religious tracts
. timetables
. special descriptions
. proverb explanations
. philosophical tracts
. dramatic dialogues
. book reviews
. letters
. news reports

It also contains set essays on a variety of topics, from "My Fountain Pen" to "What We Eat for Dinner." Thus, the diary is a veritable potpourri of almost every form of nonfiction writing.

Listening/Speaking Activities

The lessons which follow include listening and speaking activities:

- The objective test in Lesson 4 is partially an exercise in listening comprehension.
- The small group work in Lessons 7 and 9 provides for speaking and listening among the students; moreover, the reporter for each group speaks before the entire class.
- There is an optional oral report on the "Afterword" of the book.
- Volunteers could dramatically read certain introspective passages from Anne's letters: April 2, 1943 (pp. 69-70); November 27, 1943 (pp. 107-108); January 2, 1944 (pp. 114-115); July 15, 1944 (especially the final section, pp. 236-237), etc.
- Students could dramatically read and/or act some of the passages of dialogue (e.g., pages 134-35 and 199).
- Volunteers could act out scenes from the stage version of the Diary and the class could discuss the differences between the actual diary entries and the scenes in this dramatic adaptation.
- Students could give oral reports on related books and articles.

Writing Activities

The following section, Assignments, discusses the use of the Study Guide. It describes writing activities that need not be listed here.

After the the students complete their diary writing assignment, these writings can be used throughout the remainder of the term. Students could continue to make entries either on their own or as assignments from the teacher. More fully developed pieces could be based upon diary topics, with the students transforming these expressive pieces into transactional* essays.

Other writing assignments might include:

- Pretend you are a member of the Annexe other than Anne writing a diary entry about Anne. What would you say about her in your diary?

---

* transactional is a term used by James Britton to refer to formal and impersonal writing.

- After her capture, Anne is sent to a concentration camp where she ultimately dies. Suppose she was allowed to continue her diary while imprisoned. Write some entries she might have made.

- Mr. Frank, Anne's father, was the only survivor of all the people captured in the Annexe. After the war, he returned to the Annexe. Write an essay on the thoughts that probably went through his mind as he looked around this now-deserted hiding place.

- Pretend you are the person who betrayed the Annexe inhabitants to the Nazis. After the war, you read Anne's diary and realize you were the cause of her capture and death. Write an essay describing how you feel.

- Rewrite the entry on Anne's first kiss, from Peter's point of view.

- The Secret Annexe is now a tourist attraction in Amsterdam. You are a guide assigned to escort tourists around the Annexe. Write the talk you would give as you lead these tourists around.

Assignments: Purposes and Uses of the Study Guide

Appendix B is a sample Study Guide for this book. It may be reproduced and used for your classes.

A study guide for any book serves several purposes:

. It clarifies the assignment.
. It helps the students read with the proper emphasis by highlighting the important passages and ideas.
. It provides aids to prevent confusion and improve the comprehension of students, particularly those who have difficulty reading.

In this guide to <u>The Diary of a Young Girl</u>:

. The introduction at the beginning of the guide clarifies the assignment, as does the information on diary entries included in the main body.

. The questions on the reading highlight the facts and important themes of each section, and help students determine for themselves if they are reading with sufficient understanding.

. The defined vocabulary words allow the students to keep reading without having to look up unfamiliar words.

. The list of characters helps the students keep track of who's who, particularly during the early part of the book.

Special Note to the Teacher

There are various opinions concerning how a "diary" should be used. The teacher should be aware of each, and use the diary assignments according to a pre-established plan.

- Any diary is very personal and should not be read.

- The diary may be checked to insure it is done, but not read because of its personal contents.

- The diary can be read (actually, skimmed) and humanistically responded to by the teacher. However, this may inhibit true expressive writing on the part of the student. The trust between the teacher and the class plays an important part here. Also, the nature of the diary entries is important. Diary assignments 2, 3A, 3B, 6B, 7, 10A, and 11A from the sample Study Guide (see Appendix B) may elicit very personal responses; the other assignments are no more personal than common composition topics. Before the diaries are checked, students could be directed to write "DO NOT READ" above any entry they prefer that you skip. This method should permit both student spontaneity and teacher responsiveness.

- On p. 20 of this study guide, a post-unit use of the diary is discussed. This need not wait until later in the term. To guard the personal nature of the diary, student diaries need not be checked. To permit teacher responsiveness, students could be required to revise and submit "X" number of essays based upon their diary entries, with the understanding that these will be read and rated with ample opportunity beforehand for students to draft, discuss, revise and rewrite.

Lesson 2, as well as lessons 3, 7, and 9, ask students to refer to diary entries during class discussion. As the plans indicate, their participation in this part of the lesson should be voluntary; do not force students to share personal experiences and feelings.

These plans espouse the use of the third method described above. It is not to be construed that this method is preferable to the others listed or to any method not mentioned here. Teachers must select the method with which they feel most comfortable, based on their own personality, the personalities of their students, and the atmosphere of their classes. Mutual trust is the key to any method, and, indeed, all humanistic teaching. One way to establish this trust is for teachers to write and share their own diary entries with the class. The teaching of English is more than instruction in listening/ speaking, reading and writing. It includes teaching students how to communicate their thoughts and feelings through our willingness to share our own experiences.

Vocabulary

There is no consensus on how one should approach the vocabulary of any book. It is a mistake to give students a list of words with a book and tell them to look up and write down definitions as they read. This doesn't aid the students; it simply interrupts their reading. It is doubtful that any words introduced this way will be remembered. If the teacher wishes to have students learn dictionary use by looking up vocabulary words, he or she should do it as a preliminary assignment before assigning the book, and devote some class time to learning the proper usage of the words covered.

This study guide, intended as an aid to students, provides word definitions. The teacher may wish to have students memorize and study the meaning or use of each word in the sentence in which it appears: in context. Such assignments could be given after the reading and discussion of the book, when some class time could be devoted to proper usage. The teacher should keep in mind that not every word need be required; perhaps a selection of the most commonly used words would be more appropriate. Whatever the teacher chooses to do, it must be remembered that students should enjoy the book and not be stifled by assignments related to it.

Comprehension Questions

Students may be required to write their answers as an assignment. Or, they could be told that if they feel they can answer the questions, they should continue reading; if not, they should go back and reread the appropriate section. The latter approach may be preferred because it makes the questions a guide rather than a chore. These comprehension questions draw the students' attention to the topics and themes that will be discussed in the lessons.

Diary Assignments

These entries represent a key component of this unit: expressive writing by the student. In expressive writing (a term also coined by James Britton), the writer has the freedom to jump from facts to speculation to anecdote to emotion without being penalized for it. Since it is the form of writing closest to speech, it is useful for trying out and coming to terms with new ideas.

The guide gives some choice in these assignments; the teacher may wish to allow either more or less flexibility. When an assignment is given, the teacher should also inform the students how the diary will be read and rated. Perhaps students should be allowed to write "Do Not Read!" at the top of entries that are very personal. If this is not to be the case, students must be told that they should only write what they are willing to have the teacher read. As this is an expressive writing assignment, it should be graded only on its completeness and expressive/emotional content. Grammatical corrections are inappropriate. Some of the entries could later be used as the basis for formal compositions. These more traditional essays could then be rated in a more formal manner after the students have been given time to draft, revise, and rewrite.

Related Activities

Students might be asked to read other materials related to World War II or the Holocaust (the works listed in the Resources section are appropriate). There are also many biographical works dealing with famous people, careers, and other courageous teenagers which the students might find interesting:

- Cook, Fred J. City Cop (Dell Laurel Leaf). The true story of patrolman Carlos Acha's first year on the New York City police force, as told to reporter Cook.
- Gunther, John. Death Be Not Proud. A father's memoirs of his son, who died at seventeen of a brain tumor.
- Haskins, James. I'm Gonna Make You Love Me: The Story of Diana Ross (Dell Laurel Leaf paperback).
- Helfer, T. Gentle Jungle (Scholastic Book Services). The true story of Toni and Ralph Helfer, who have raised and trained hundreds of wild animals.
- Hocken, Sheila. Emma and I (Signet paperback). The relationship of a blind person and a seeing-eye dog is portrayed.
- Ipswitch, Elaine. Scott Was Here (Dell paperback). A mother tells the story of her fifteen-year-old's battle with Hodgkin's disease.
- Killilea, Marie. Karen (Dell paperback). The story of a cerebral palsy victim who overcomes her handicap.
- Klein, Kenneth, M.D. Getting Better (Signet paperback). The author tells what it's like to become a doctor.
- Lipsyte, Robert. Free to Be Muhammed Ali (Bantam paperback).
- Meyers, Robert. Like Normal People (Signet paperback). The true story of Roger and Virginia Meyers, and their struggle to lead a normal life in spite of mild mental retardation.

Finally, interviews with people who actually took part in World War II or were victims of the Holocaust could be assigned.

Research Activities

A formal report, introducing students to encyclopedias and biographical reference books, could become an offshoot of this unit. Students can select a person and look up information on his or her life in three separate reference books. Then they could compare and contrast the information given and make a determination as to which source was the most unbiased, complete, etc.

Other research-type activities could include:

- Read The Works of Anne Frank.
- Compare and contrast the Anne Frank of the diary with the Anne Frank of Schnabel's Anne Frank: A Portrait in Courage.
- Describe what life was like in a concentration camp.
- Compare and contrast the plight of the Jews in Nazi Germany with their plight in modern communist Russia.
- Report on the development of the Jewish state of Israel after the Second World War.
- Compare and contrast some of the Nazi atrocities with the atrocities committed during the Vietnamese War.

Enrichment Activities

- Construct a model of the Secret Annexe.
- Develop a list of the Jewish and Dutch holidays mentioned in Anne Frank's Diary; look up information about them, and report on your findings to the class.
- Create a photo-montage of Amsterdam.
- Research the history of anti-Semitism in Europe.
- Report on the rise of Nazism in the 1930s.
- Report on the outcomes of the Nuremberg Trials.
- Read the dramatic version of the Diary, by F. Goodrich and A. Hackett (1955).
- Read Upstairs Room by J. Reiss. This is a fictional account of a young Jewish girl who takes refuge with a Gentile family in wartime Holland. Compare and contrast this fictional story with the true story of Anne Frank's Diary.
- View one of the film versions of the Diary:

  1959 Twentieth Century Fox version
  1980 NBC Television version

Duration of the Unit

The plans which follow seek to combine preparatory activities, motivations, lessons, and examinations. However, you may expand on them by adding

activities from this Resource Unit; you may shorten them by eliminating some of the lessons presented. In general, the diary should not be "overtaught," with the class spending an excessive number of lessons on this one work.

Special Note: Approaches to Lesson Planning — Segmented or Holistic?

The usual method of approaching a book is to divide it into sections (as is done in the Study Guide), and then assign one section at a time and devote a class to the discussion of each section. This method has certain advantages:

- Reluctant readers see a series of shorter assignments as more palatable than one "huge" assignment of 200 or more pages.
- Students will become more interested in the books as the lessons and the discussion continue, providing motivation to continue (or begin) reading.
- Certain ideas, themes, stylistic devices, etc., pointed out in the early lessons, can be intelligently followed by students in their reading.

This method, however, is a segmented approach to an artistic creation, regardless of these advantages. A book is intended to be read and appreciated in its entirety, just as a painting by Picasso was intended to be seen as a whole, and a symphony by Beethoven was intended to be heard as a whole. Artistic considerations aside, the segmented approach has other disadvantages:

- While the teacher can always refer to previously read material, he or she cannot refer ahead; therefore, it is often impossible to fully trace themes, plot development, and characterizations.
- There are a limited number of topics, aims, and motivations applicable to any book. The dangers of repetition, or dealing with trivial concepts, are difficult to avoid when dealing with a book of any length.
- Regardless of the value of a literary work, students will lose interest after a certain amount of time; a play as magnificent and interesting as Macbeth becomes a bit boring after lesson 22. The segmented approach tends to drag instruction on longer than it should be.

Of course, by keeping the above disadvantages in mind a teacher can avoid the pitfalls and capitalize on the advantages of the segmented approach. Appendix B of this booklet provides a blueprint for lessons and a sample plan, using the segmented approach, for those teachers who wish to use this method. Indeed, this method is recommended for reluctant readers and/or students with limited reading skills. Such students should be given a variety of concrete supports to aid their reading.

The holistic approach, used in the lesson plans which follow, was chosen for two reasons:

- The Diary of a Young Girl is not readily broken down into thematic sections; themes dealing with maturity, family relationships, first love, etc., can only be traced by reference to the book as a whole.

. There are many examples of the segmented approach available as models, few of the holistic.

The holistic approach to planning is more difficult to accomplish, requiring an extremely close reading of the text (often two or three close readings) and the tracing of themes, characterizations, etc., through the entire course of the book. However, the resulting lessons are true to any book as a work of art, dealing with it as a whole, as the author intended, and highlighting relevant passages that appear throughout the book. It is hoped that teachers will consider using this approach when preparing units on other works.

The present series of plans seeks to capitalize on some of the advantages of the segmented approach by providing some motivation for reading in the early plans and an aid to reading with a Study Guide. During the two-to-four week gap between lessons three and four, the teacher can cover other required curriculum materials in class. Other homework should still be assigned, with the caution that the teacher keep in mind that students are working on the reading and their own diaries.

Since the ninth grade is devoted to the theme "Understanding of Self and Others," the teacher may wish to cover related poems and short stories. These can then be used as referents during the lessons on The Diary of a Young Girl, or any other longer work. If a collection of short biographies is available for use in the ninth grade, some selections can be read to further develop the ideas introduced in the first lesson.

Resources

A. World War II, the Holocaust, and the history and beliefs of Judaism are all related to The Diary of a Young Girl. The following works, suitable for students, provide material on these areas:

. Eisner, Jack. The Survivor (Bantam paperback). The author recounts his life in the Warsaw Ghetto and German concentration camps.

. Epstein, H. Children of the Holocaust (Bantam paperback). A daughter of a Holocaust survivor tells true stories of the traumatic impact of the Holocaust upon the second generation.

. Frank, Anne. The Works of Anne Frank (Doubleday, 1959).

. Hersey, John. Hiroshima (Bantam paperback). Six people who survived the bombing of Hiroshima tell their accounts of the events that ended World War II and heralded the coming of the atomic age.

. Houston, Jeanne Wakatsuki, and Houston, James D. Farewell to Manzanar (Bantam paperback). The true story, told through the eyes of a child, of a Japanese-American family's four years at the Manzanar internment camp during World War II.

- Kuper, J. Child of the Holocaust (Signet paperback). True story of a nine-year-old Jewish boy, orphaned by the removal of all Jews from his Polish hometown, who escapes the Nazis by wandering among peasant families.

- Leitner, Isabella. Fragments of Isabella (Dell paperback). The author describes her experiences as a girl in Auschwitz concentration camp.

- Meltzer, Milton. Never to Forget: The Jews of the Holocaust (Dell Laurel Leaf paperback). A compact and authenticated history of the Holocaust.

- Rothchild, Sylvia, ed. Voices From the Holocaust (Signet Meridian book). The stories of thirty ordinary people caught in the Holocaust.

- Schnabel, Ernst. Anne Frank: A Portrait in Courage (Harcourt, Brace and World, 1958).

- ten Boom, Carrie, with Sherrill, John and Elizabeth. The Hiding Place (Bantam paperback). A heroine of the anti-Nazi underground in Holland tells how she and her family hid persecuted Jews in their homes until they themselves were betrayed and sent to concentration camps.

The above works are accessible to most ninth-year students, who could also consult encyclopedias and their own history textbooks. The "Afterword" in the Pocket Book edition of the Diary gives a good deal of background information in a very compact manner.

B. The teacher who wishes to do some background reading should consult the following:

- Bettelheim, Bruno. Surviving and Other Essays. New York: Alfred A. Knopf, 1979.

- Borowski, Tadeusz. This Way to the Gas, Ladies and Gentlemen. New York, Penguin, 1976.

- Dawidowicz, Lucy S. The War Against the Jews, 1933 -1945. New York: Holt, Rinehart, and Winston, 1975.

- Des Pres, Terrence. The Survivor: An Anatomy of Life in the Death Camps. New York: Oxford University Press, 1976.

- Epstein, Leslie. King of the Jews. New York: Coward, McCann, 1979.

- Farnham, James F. "Ethical Ambiguity and the Teaching of the Holocaust," The English Journal (April, 1983), Vol. 72, No. 4, pp. 63-68.

- Langer, Lawrence. The Holocaust and the Literary Imagination. New Haven: Yale University Press, 1975.

- Levin, Nora. The Holocaust. New York: Schocken, 1968.

- Presser, Jacob. The Destruction of the Dutch Jews. New York: E.P. Dutton, 1969.

C. There are also a few fictional works, suitable for students, that deal with the Holocaust and related topics:

- Dank, M. Dangerous Game (Dell paperback). A sixteen-year-old in Paris during World War II joins the French underground.

- Kerr, M. Gentlehands (Bantam paperback). A boy learns that his gentle, cultivated grandfather was once an infamous Nazi officer.

- Reiss, J. Upstairs Room (Bantam paperback). Story of a young girl, hunted by Nazis, who takes refuge with a Gentile family in wartime Holland.

- Samuels, G. Mottele (Signet paperback). His family destroyed by Nazis, a young boy joins the Jewish resistance fighters.

The teacher might wish to discuss war in general, or the Holocaust in particular. Some of the above-mentioned works could be on outside reading lists; students can be asked to give oral reports on them.

Explanatory Notes

The teacher is encouraged to modify the sample lessons according to the needs of the class and his or her own specific objectives.

The lesson plans which follow employ a particular format. All contain the essential components of good lesson plans (aim, performance objectives, development or procedures, summary, assignment, application/enrichment).

Other, specialized lessons (writing lessons) which require alternate approaches and procedures to the developmental lesson plan are also included. We hope that these lesson plans will provide both examples of and suggestions for developing lesson plans. Please refer to the High School Division's booklet, "How Does a Lesson Plan" for further information on lesson planning.

Teachers of Students with Special Needs

The lessons contained in this manual may need to be modified and adapted for students in the Parallel - Diploma Bound Special Education English classes. These modifications may include:

- Extending the time limits (for example, the 40-minute planned lesson extended into two lessons or more).
- Teacher and/or students reading selected passages aloud in addition to completing independent silent reading assignments.
- Using related media whenever possible (movies, film strips, tapes, recordings, etc.).
- Adapting specific lessons to the particular needs of the students. Use alternate selections (where appropriate) which are better suited to students' interests and abilities.
- Memorizing a passage or poem as an assignment should give attention to length and method of presentation.

Whatever modifications are necessary, it is important to remember that the curriculum is the same for all students; it is the method of instruction which must respond to the special needs of these students.

SAMPLE LESSONS

Lesson 1: Genres

AIM What are the differences between fiction and nonfiction?

PERFORMANCE OBJECTIVES Students will be able to:

. distinguish between fictional and nonfictional literature.
. list the most common types of both fiction and nonfiction.

MOTIVATION

. Have the following written on the board: "Truth is stranger than fiction, but it is because fiction is obliged to stick to possibilities; truth isn't." (Mark Twain)

  - What was the last good book you read? Tell us about it.

. After each response ask:

  - Was this a true story? How do you know?

  - Do you prefer true stories or made-up ones? Why?

. Refer to the quotation on the board.

DEVELOPMENT

  - Librarians have specific names for true stories and made-up ones. What are they? (Elicit: fiction and nonfiction)

  - What types of literary works are considered to be fiction?

    . novels
    . short stories
    . plays
    . poems

. Elicit the answers above and record on the board. Also, elicit why the responders classify these genres as fiction. If there is time, the lesson may be enriched by further defining each type of work on the list (What distinguishes a novel from a short story?), or pointing out sub-categories (What are the two main types of poetry?).

  - What types of literary works are considered nonfiction?

. Elicit the following list and record it on the board:

  . biography
  . autobiography (distinguish from biography)
  . books on specific subjects, such as art or history
  . travel essays (omit for the time being, if not elicited),
  . essays of various kinds (columns, criticism)

. As enrichment, the teacher may wish to distinguish between real biographies and histories, and fictionalized biographies and histories.

  - Let's look at the types of writing you do, both in and out of school.

  - Do you mainly write fiction or nonfiction?

  - What types of things do you write?

. List responses on the board, eliciting whether each is fiction or nonfiction. Some students may need hints to insure that they give the necessary answers (e.g., "When I was in high school, I used to keep a record of what happened to me each day.").

  This list should include:

  . essays
  . letters
  . diaries
  . homework

SUMMARY

. This may vary, depending upon the responses one receives. It is anticipated that most students will have indicated a preference for true stories during the lesson.

  - What type of books did most of us say we prefer?

  - What type of writing do most of us actually do?

  - Now think carefully! Keeping this in mind, what request concerning our reading would most of us have made of English teachers? (Most assigned reading is fiction, though most of our own interests and writing are nonfiction.)

  - In this class we will try to approve such a request. In a few days, we will begin working on a work of nonfiction, a true story.

FEEDBACK

. If time permits, end the class with a feedback exercise that will demonstrate whether the stated objectives have been met. Distribute paper to the students. Ask:

- What is the difference between fiction and nonfiction?

- List two types of fiction.

- List two types of nonfiction.

Collect papers; evaluate for reteaching needs, if any.

ASSIGNMENT

- Write a short paragraph on the most important or most interesting event of your day. It could have to do with school, your relationships with your parents or friends, an exciting idea, etc.

Lesson 2: Diaries

AIMS: What is a diary? Why do people keep diaries?

PERFORMANCE OBJECTIVES Students will be able to:

. describe what a diary is
. list some of the items one might record in a diary
. appreciate the inherent interest and value the diary of another young person might have for them

MOTIVATION

. Have volunteers and willing non-volunteers read their homework paragraphs. Try to involve as many students as possible. As each paragraph is read, write a general category on the board (make no comments--let the students do the talking during this part of the lesson). E.g., if a student describes an argument with a brother or sister, write "brother-sister relationships" on the board.

DEVELOPMENT

- Yesterday, we listed a diary as a type of nonfiction. What is a diary?

. Use student answers to write an acceptable definition on the board.

- Why would a person keep a diary?

. The teacher may wish to inquire into the reasons of class members who actually keep diaries.

- What types of things would a person write about in a diary?

- Can you think of any other things we could add?

- If you could look at the diary of any person, living or dead, whose would you select? Why?

- At first thought, we would probably all select the diary of someone famous or someone we know personally; but, the diary of anyone who faces problems similar to our own would probably be interesting as well.

. Not revealing the source, read the following selections from The Diary of a Young Girl. After each, ask the students if they have ever had similar problems or similar ideas:

- p. 27 letter of Sept. 27: Just had...too bad! (Explain that Margot is the writer's sister.)

- p. 190 letter of Apr. 17: Do you think...he is a boy.

- pp. 5-6 letter of June 21: According to me...right way for once.

APPLICATION

. Distribute the text.

. If there is time, distribute the Study Guide for the book, explaining its purpose and use. Be sure you clearly explain (1) how this guide will help the students with reading the book; and (2) exactly what the students should do with the vocabulary, comprehension questions, and diary entries. Refer to Section VII of the resource unit for suggestions and options. If there is no time to do this during this lesson, it can easily be covered at the beginning of the next class.

. Show the students how to use the Study Guide.

ASSIGNMENT

- This assignment is due on ____ (allow students 3-4 days). Read sections 1 and 2 of The Diary, pp. 1-39. Do the assigned diary entries.

. Be sure students understand how to use the Study Guide to assist them in their reading.

. As enrichment and for extra credit, assign any volunteer to read pp. 245-255 in the "Afterword."

. As the students are doing this reading, other material can be covered in class.

SPECIAL NOTE TO THE TEACHER

. Due to the personal nature of students' diary entries, teachers need to be sensitive to students' desire for amd right to privacy. Guidelines for reviewing diary homework assignments are discussed on pages 00 and 00.

Lesson 3: Narrative Viewpoint; Background Information

AIMS What kind of person is Anne Frank?
What is the extraordinary situation she finds herself in?

PERFORMANCE OBJECTIVES Students will be able to:

- list characteristics of Anne's personality, and describe her assets and shortcomings as a reporter of the events around her.
- describe and understand the historical situation that forced Anne and the others to hide in the Annexe.

QUIZ

- Distribute paper, and ask the following questions:

  1. According to Anne, why is paper more patient than people?
  2. Why is Anne given punishment essays by her teacher?
  3. Who does the cleaning up on the first day that the Franks are in the Annexe?
  4. How is the entrance to the Annexe concealed?
  5. Why were the Franks and Van Daans forced into hiding?

- Collect the papers; quickly go over the answers. Evaluate for possible reteaching and return them the next day.

MOTIVATION

- Have volunteers read Diary Assignment #2. Try to find at least one quarrel in which the student was a participant. After each is read, ask:

  - Who was right in this quarrel? How do you know this?

  - If you could read the diary entry of the person you feel was in the wrong, what do you think you would find?

- Elicit that there is a distinction between every person's perception of the truth and the absolute truth itself; e.g., conflicting sworn testimonies of eyewitnesses to a crime.

DEVELOPMENT

- If we apply the principle we just discussed to Anne's Diary, what conclusion must we draw? (Regardless of how truthful Anne seems, she is only giving us her perception of the truth.)

- From what Anne says, what personality characteristics can we see in her?

. List on the chalkboard.

- What characteristics of Anne do you think would be added by:

  . Mrs. Frank, her mother?
  . Mrs. Van Daan?
  . her teachers?

- How much should we trust what Anne writes? Why?

. On the chalkboard, develop a list of Anne's assets and shortcomings as a truthful narrator of events. In the latter category, her age and lack of maturity must be included. But try to elicit that as the diary continues and she gets older, both these shortcomings diminish.

- Anne's diary starts off rather normally: birthdays, school, boyfriends, etc. Soon this changes. What situation do Anne and her family find themselves in?

. Elicit information about World War II in general, and the plight of the Nazi-persecuted Jews in particular. Students who did the extra reading for homework should be called upon to present this information. The teacher should be prepared with pictures, films, audiotapes, etc., to aid students' understanding.

SUMMARY

- How does Anne react to her situation?

- What does this tell us about her personality?

ASSIGNMENT

Finish the book and the required diary entries by _____. (Allow two to four weeks, depending upon the class.)

The lessons which follow deal with the book as a whole, and are intended to be conducted after the students have read the entire book. For a discussion of this approach, see Section XII of the resource unit.

Lesson 4: Review of the Facts

THIS LESSON IS OPTIONAL. If the reading has been checked periodically, this lesson will probably be unnecessary. If little or no periodic checking has been done, the knowledge that a test is coming will encourage the reading of the book and make this lesson necessary. This test will also provide an efficient method for reviewing the important facts of the diary, making it unnecessary to stress them in the ensuing lessons. It will also allow the teacher to make judgments as to the need for reteaching.

AIM How well did you read the diary?

PERFORMANCE OBJECTIVE Students will be able to:

. recall some of the important facts of The Diary of a Young Girl.

DEVELOPMENT

. Distribute a piece of loose-leaf paper to each student. Have the students number from 1 to 28. The last three questions are "extra credit," allowing the student to make up to three errors with no penalty. This is a good procedure to follow because no student, regardless of how well the book was read, will recall everything; it is only fair to allow the student this margin of error. Tell the students to make their answers short and to the point. Read each question twice. Pause for a sufficient period of time. Go on to the next question. Do NOT go back and reread any questions again. Dictate the following test:

. The questions:

(1) How many children did Mr. and Mrs. Frank have, including Anne? (two)

(2) In what country is Anne living when she begins her diary? (Holland)

(3) How did Anne get her diary? (birthday present)

(4) Whose call-up by the Nazis forced the Franks to go into hiding? (Margot)

(5) Why did Mr. Frank select the building he did for his hiding place or Secret Annexe? (it was the building he had worked in)

(6) Who was the last person to join those hiding in the Annexe? (Dr. Dussel)

(7) and (8) Name any two of the Dutch people who helped the Franks in the Annexe. (Miep, Elli, Henk, Kraler, Koophius, Vossen)

(9) What type of noise frequently kept the Franks awake at night? (bombing; AA guns)

(10) During the early part of the book, what animal bites Peter? (rat)

(11) What did Anne want to be when she grew up? (journalist; writer)

(12) Who shared a room with Dr. Dussel? (Anne)

(13) Whose novels did Mr. Frank love to read? (Dickens)

(14) Which member of the Annexe was in the meat business? (Mr. Van Daan)

(15) Into whose bed would Anne go when she was scared? (her father's)

(16) What possession of Mrs. Van Daan was sold to obtain money for her family? (fur coat)

(17) Who wrote letters to Anne regarding Peter Van Daan? (Margot)

(18) How did Peter Van Daan hide his true feelings? (silence; solitude)

(19) What was D-Day? (Allied invasion of France)

(20) In order to get into the attic, whose room did one have to pass through? (Peter's)

(21) Who or what was Kitty? (The Diary)

(22) Whom does Anne describe as a "little bundle of contradictions"? (herself)

(23) Who are Boche and Mouschi? (cats)

(24) What kind of doctor was Dussel? (dentist)

(25) Who was Dr. Dussel's first Annexe patient? (Mrs. Van Daan)

(26) What type of magazines did Anne like to read? (movie magazines)

(27) Which member of her own family did Anne like least? (her mother)

(28) Write one factual question which you expected me to ask on this test which I didn't ask.

. Collect the papers.

. Go over the test, reading each question and eliciting the answers. Ask for additional information and include follow-up questions where appropriate.

ASSIGNMENT

- Make a list of the problems you have with your parents and other older people who live near you (they could be relatives or neighbors).

- Bring your diary entries with you every day. You may continue to work on them. They will be collected when we are finished discussing this book.

NOTES TO THE TEACHER

. The test given today may be graded in many ways. One possibility would be to give it a point value of 50, giving each question a value of 2 points. Then, the essay exam which ends the unit could also be given a point value of 50 and added to this score for a total value of 100, or the equivalent of a test grade.

  Of course, teachers usually have their own systems which work; one may wish to evaluate The Diary in combination with this test and the essay exam. Whatever is chosen, however, the students should be informed in advance. They have a right to know the value of the work they do and the tests they are given.

. Six lessons follow, each dealing with an aspect of the book as a whole. One need not teach all of them. One may wish to approach a lesson with a different emphasis, or teach entirely different lessons on different topics. Suggestions for alternate or additional lessons follow each plan. Regardless of one's interpretation or emphasis, however, it would seem that Lesson 10, or some adaptation of it, must be taught to do justice to Anne Frank and her diary.

. These lessons, and those which follow, give numerous references to passages in Anne's diary. It is not necessary to use all of them in any one lesson. Indeed, depending on the students' responses, you may be able to dispense with many of them.

Lesson 5: Family Relationships

AIM Why are Anne's problems with older people more difficult than ours?

PERFORMANCE OBJECTIVES Students will be able to:

. identify common problems adolescents have with their elders in different situations.
. explain how these problems are intensified by enforced proximity.

MOTIVATION

. Have students take out their homework lists; elicit and discuss the items recorded. Survey the class to determine how they would rank each item.

DEVELOPMENT

NOTE: The T, M, or B given after page numbers indicates where on the page (Top, Middle, or Bottom) you will find the word or information.

- How do each of these problems apply to Anne Frank?

    . parental favoritism among children: 39M, 54M, 123T
    . nothing she does is right to them: 58B
    . they're old-fashioned: 50B
    . they don't allow young people to have their own opinions: 147T
    . they treat me as a child: 161M
    . they don't trust me: 141T

- What is Anne's opinion of . . . .

    . her father? 23T, 34M, 40M, 91T, 171B, 19B, 204
    . her mother? 23T, 27T, 41T, 69M-B
    . Mr. Van Daan? 90T
    . Mrs. Van Daan? 84B
    . Dr. Dussel? 47B, 50B, 79B

- In what way does Anne's situation intensify her problem?

. Elicit that forced proximity has made her life more difficult because there is no escape from the older people around her. Perhaps normal circumstances would have prevented some of her problems. Anne herself seems to feel this way, as the following references demonstrate:

- Before going into hiding, Anne had some nice things to say about older people:

    . her parents are "darling": 2B-3T
    . she shows understanding of older people: 9M
    . her parents have a rather good attitude toward her school grades: 11T

- Anne often writes about the oppressiveness of being closed in:

  . sense of oppressiveness: 19M
  . her dependency on the atmosphere of the Annexe: 103T
  . we all seem to "bump" against one another: 103B-104T
  . confinement causes many of our problems: 115
  . living in constant fear: 217

- How would you react if you had to spend 24 hours a day with your Mom, Dad, and relatives?

- Is there any evidence that Anne's elders weren't all that bad?

  . praise for Mrs. Van Daan: 56T
  . Mom and Dad defend Anne: 28T
  . Mom's sympathy when Anne is scared: 62T

- How do Anne's opinions seem to change as she matures?

  . more sympathetic view of Mom: 114-115
  . less sympathetic view of Dad: 159M
  . feels a growing independence: 187
  . the Van Daans are not always in the wrong: 126B

SUMMARY

- Given all of their problems, do you feel that the grown-ups in the Annexe helped or hindered Anne's growth as a person? Why?

. The teacher may wish to refer to Mr. Frank's words on p. 234: "All children must look after their own upbringing." As Anne wrote: "Parents can only give good advice or put them on right paths, but the final forming of a person's character lies in their own hands."

ASSIGNMENT

In your diary: Write a short essay in which you explain how you will raise your own children. How would you raise them differently from the way your parents raised you? What things would you do the same?

ALTERNATE LESSONS

Lesson 5 looks at family relationships from a broad viewpoint. Many other lessons could be developed by narrowing the viewpoint. For example:

. A lesson could deal solely with mother-daughter relationships. Anne's inability to relate to her mother during her adolescent years could easily be related to the common experience of many adolescents.

- A lesson could be devoted to father-daughter relationships. Anne's experiences are textbook: adoration of her father until a deep relationship with a boy her own age changes her feelings.

- A lesson could deal with the different problems sons and daughters have with their parents; here, the problems of Anne and Peter could be compared and contrasted.

- A different approach would deal with how gossiping neighbors could make life more difficult for teenagers. Anne's experiences with the Van Daans and Dussel could be compared and contrasted with the students' own experiences.

Lesson 6: The Dehumanization Caused by War

AIMS: Why do nations fight wars?
What does war do to people?

PERFORMANCE OBJECTIVES Students will be able to:

. describe how war dehumanizes people.
. describe the parallel between the wars without and the wars within the Secret Annexe.

MOTIVATION

- Why do nations fight wars?

. Try to elicit the general reasons for all wars, and list them on the board: desire for power, greed, desire for territory, self-defense, preservation of one's culture, chauvinism, racism.

DEVELOPMENT

- You will discuss how these reasons apply to World War II in one of your history classes. Let's take these causes and apply them more specifically: How do these reasons apply to the little wars fought within the Secret Annexe?

  . elders attempt to dominate the young: Lesson 5
  . childishness: grown-ups quarrel so easily: 29M
  . territoriality: the "war" with Dussel over use of the room for work: 78-79
  . selfishness: are all people selfish and stingy? 125T
  . distrust: why do we trust one another so little? 125M
  . general dissatisfaction with conditions; constant complaints: 188M

- We have already discussed how some of this was due to the enforced closeness of the people in the Annexe. However, the effects of war are also seen in the people outside the Annexe. What are some of these effects of war?

  references to the situation of the Jews in particular:

  . anti-Jewish laws: 3-4
  . description of a concentration camp and how the horrible conditions led to immoral behavior: 34B-35T
  . "march of death": 48
  . a German leader speaks of rounding up all the Jews: 68T

references to the situation of the Dutch people:

- . Miep fears to help an aged woman being taken in by the Gestapo: 35M
- . murder of hostages in reprisal for sabotage: 35B-36T
- . fear of German policies: 57T-M
- . description of poor Dutch children begging in the streets: 57-58T
- . the war is turning ordinary people into thieves; problems of illness, starvation, etc.: 172-73 (See also 229T: Peter wants to be a criminal or gambler)
- . even the Dutch are turning against the Jews under the pressure of war: 214-15
- . Anne says, "It's really a wonder that I haven't dropped all my ideals, because they seem so absurd and impossible to carry out.": 237M

- How does Anne feel about her situation in the Annexe while the war rages on? (While she realizes her good fortune, she has a sense of guilt that she is being spared while others suffer and die. See 57M-B and 71M-B.)

- Who rarely feels the effects of war? (Elicit that the rich and/or powerful rarely do.)

- . Miep describes the opulent wedding of a wealthy man's daughter: 206M-207T
- . the Dutch queen goes on vacation while in exile: 208B
- . Juliana expects a baby: 25M

. One may want to enrich this by adding that World War II was the first war in which a nation's leaders were brought to trial for crimes against humanity, after the war had ended.

- If most of the ill effects of war fall on the ordinary people, why do these ordinary people, who make up the armies needed, continue to fight?

Applicable references:

- . Anne blames the ordinary soldier for war (playing a recording of "The Universal Soldier" might be appropriate at this point): 201M

- . On pages 64B-65T, Anne describes a radio program on Hitler's visit to a hospital with wounded German soldiers in negative terms.

- . On page 221B, she tells of radio interviews with English soldiers wounded on D-Day in positive terms. She fails to see that propaganda is propaganda, regardless of who's doing it.

SUMMARY

- Have we learned our lesson from past wars? Explain.

. One may wish to conclude this lesson by reading and discussing Anne's words on page 201:

> "Yes, why do they make still more gigantic planes, still heavier bombs and at the same time, prefabricated houses for reconstruction? Why should millions be spent daily on war and yet there's not a penny available for medical services, artists, or for poor people?"

ASSIGNMENT

During the past two lessons, we have used references from the book to illustrate or substantiate the ideas and comments we made in class. Tomorrow's topic will be Anne's relationship with Peter Van Daan. Tonight, skim and scan the book to find at least ten references on this topic which you feel are important. Record the page numbers and write a sentence summarizing the main idea of each reference.

ALTERNATE LESSONS

Lesson 6 emphasizes the effects of war in general, touching upon the obscenity of the Holocaust. There are other approaches:

. The Holocaust could become the center of an additional or alternate lesson. The "Afterword" should be made required reading, and the reasons for and aftermath of the Holocaust could be explored. See the books mentioned on page 00 of this curriculum guide for background material.

. The effects of the progress of the Allies on the hopes and fears of the Annexe members could be explored. This lesson could deal with the political discussions of the Annexe members, as well as the personal experiences they underwent: AA fire, bombings, the capture of parachutists, etc. The dark irony that we know what will happen to them as they express their hopes could also be part of this lesson.

. The diary touches lightly on the underground movement in Holland and elsewhere (see pp. 60B, 68T, 73T, 131M-B, 173B, and 238). However, this could be the basis of a lesson dealing with the active underground of guns and the more passive underground of the Annexe population who resist simply by existing. Their privations and struggles could be noted (e.g., their meager meals, pp. 175-176). Finally, a lesson could point out that Anne's diary itself is the ultimate creation of an underground member, the triumph of the spirit over the forces of oppression.

Lesson 7: Falling in Love

AIMS What is it like to fall in love?
What are the stages of love?

PERFORMANCE OBJECTIVE The students will be able to:

. trace the development of the relationship between Anne and Peter.
. compare and contrast it to their own experiences.

MOTIVATION

. Refer to students' Diary Assignment #7:

  - What is it like to fall in love?

  - Through what stages does a relationship go?

  - How do you know when it's over?

. Obviously, a very loose definition of "love" is used for this lesson. It really deals with teenage "puppy love" or crushes rather than a mature, deep love. To students, however, the experience of "being in love" is quite real.

DEVELOPMENT

. Divide the class into groups of four or five. Explain that each group will be given a question to answer regarding the relacionship between Peter and Anne. As a group, they are to write an answer and back it up by references to the book (their homework should help here). As each group is given a question, they should select a recorder/reporter, who will take down the answer for the group and then read it to the class later in the lesson.

. The question could be given to each group verbally, or written on a slip of paper which is handed to the group. The questions:

  (1) How did Anne feel about Peter during their first few weeks together in the Secret Annexe?

  (2) When does Anne first see Peter as a possible companion?

  (3) What qualities of Peter does Anne admire?

  (4) What aspects of Peter's personality does she dislike?

  (5) Why does the relationship work at first?

  (6) Why does their relationship fail in the end?

- As the groups work, the teacher should circulate and provide help and encouragement. Insure that each group has a recorder/reporter. Check that the homework assignment was done. Check that each group is providing references to prove the answers given.

- Allow enough time for the class to finish the exercise. Then, have the group reporters read their answers to the class; encourage other class members to question them. If the answers do cover the main idea of the answer, give appropriate praise. If any answer is not quite satisfactory, refer the class to the following references:

For question number 1:

  - "can't expect much from his company": 20T
  - "a fool": 22T
  - lazy and a hypochondriac: 22M
  - dislikes being "pawed" by him: 26B
  - when he comes out of his shell, he can be funny: 33B

For question number 2:

  - a positive description of Peter, as she turns to him as a companion: 118T-M (This passage must be seen in the light of 116B-117T where Anne longs for a girlfriend and is beginning to have sensual desires. The proximity of the two letters clearly demonstrates that she taps Peter simply because she needs someone, and he is the only one there.)
  - Peter Van Daan blends into Anne's erotic dreams of Peter Wessel: 119 (also 144B)
  - Anne and Peter check on the gender of Boche; Anne finds she can discuss sexual matters with Peter: 127B-129
  - Anne sees Peter as the center of her life: 148M-B
  - Anne feels defensive for Peter: 150M-B

For question number 3:

  - Anne says she can discuss "intimate" things with Peter without feeling embarrassed: 127B-129
  - Peter compliments Anne: 163T
  - Peter tells Anne she's pretty: 168M
  - Anne tells exactly why she likes Peter: 172T

For question number 4:

  - Anne lists Peter's weaknesses: 197
  - Anne is disappointed by the shallowness of Peter: 224-225T

For question number 5:

  - Anne's need to talk to someone: 127B-129
  - Anne begins to see Peter sexually when he replaces Wessel in her dreams: 144B
  - Anne is having sexual desires: 159M
  - Anne feels she can help Peter; she is sympathetic towards him: 166T

. Anne's longing for intimacy, and a kiss: 174-75
. love seems to make her feel independent of her parents: 187M
. her first kiss described: 189-90
. an "ardent" "second" Anne shows her desire: 196

(Obviously, one can only see Anne's side of this relationship and cannot judge either the seriousness or ardor of Peter. It would seem that for a very short period of time, Peter is the outlet for her sexual desires and her need for companionship and conversation.)

For question number 6:

. Anne controls Peter and sees his lack of depth as a person: 224-225T
. calls him a "poor boy": 230
. Anne says she conquered him and feels that perhaps she should not have allowed him the liberties she has: 236T

SUMMARY

- Would you have behaved as Anne? Why or why not?

ASSIGNMENT

In your diary, add another entry: describe the personality characteristics you would like your future husband or wife to have.

ALTERNATE LESSONS

. Prepare a lesson on how Anne's situation in the Annexe forced her to mature more quickly than usual and led her to have a relationship with a boy emotionally her junior. Compare and contrast Anne the flirt (5M, 10B) with Anne the woman, ardently wanting Peter (196).

. Should parents teach their children about sex? Anne's parents may seem neglectful here (122M); she tells Peter that she gets most of her information on sex from books (128B). This type of lesson could then expand to include her parents' attitude toward her "affair" with Peter, specifically her father's advice and her mother's disapproval and distrust. Thus, this lesson would examine how some parents are reluctant to teach children anything about sex and human relationships, but are very willing to interfere once their children do get involved with someone.

. One could develop a lesson on female adolescent psychology. While in the Annexe, Anne undergoes the changes of puberty (she speaks of her menstrual period on pp. 116-117) and these change her from a flirtatious girl to a woman, a change neither she nor her parents fully understand. Much of her depression, her erotic thoughts, her longing for Peter, her desire for independence, etc., can be related to these physical changes. (See pp. 151-154 where Anne analyzes her own journey to maturity.)

Lesson 8: Escape and Writing

AIM How do we escape from our problems?

PERFORMANCE OBJECTIVES Students will be able to:

. describe the parallel of the refugees' escape to the Annexe and Anne's personal escape into her diary.
. explain why the diary is Anne's method of escape.

MOTIVATION

- When you want to get away from it all, how do you do it?
  (Elicit the methods students use to escape from their problems, and the methods they know other people use. You may wish to list all the methods on the chalkboard.)

- Do these methods of escape really work?

DEVELOPMENT

- How did Anne and her family escape from the horrors of Nazism? Was this a good escape?

  . escape into a void: 49B
  . We are fortunate to be in the Annexe: 57B
  . Perhaps it would have been better not to go into hiding, but...: 218M

- How does Anne escape from the Annexe?

. Although Anne does apparently use some medication (the Valerian pills -- p. 98M), elicit that her main mode of escape is through her writing, especially her diary. The following references are useful:

  . Anne writes to bring out what's buried in her heart: 2M
  . "Kitty" is the perfect friend: 3T
  . Anne can confide in Kitty: 125M
  . Anne can be honest with Kitty: 151T
  . Anne can tell Kitty her inner feelings: 159M
  . Anne can write and thus not be stifled: 159B
  . Anne tells us of the joy of writing, "I can recapture everything when I write": 177T-178T

- How does Anne's method of escape compare with those we discussed earlier?

. One might want to mention that her method is constructive--on 210M she tells how she plans to write a book, The Secret Annexe, based on her diary.

SUMMARY

- Is escape ever really possible? Why or why not?

  . Mrs. Van Daan's question: "Where will you escape to?" has unintentional applications: 72T
  . The world will go on without me: Is death an escape? 135B
  . Anne seems to want to escape from all people: 241M

ASSIGNMENT

Make a list of the three things you fear most in the world; give reasons why you fear each one.

ALTERNATE LESSON

Prepare a lesson on how Anne spends her time in the Annexe (see p. 67B). Build the lesson so that it concludes with the idea that the diary is the ultimate time-killer, which Anne made into a work of art that goes far beyond this original use.

Lesson 9: Fears

AIM What are our deepest fears?

PERFORMANCE OBJECTIVES Students will be able to:

. compare and contrast their own fears with those of Anne Frank.
. explain that most serious fears center about the individual's fear for survival or fear of rejection.

MOTIVATION

. Divide the class into groups of four or five. Have each group select a recorder/reporter. Dictate the following assignment or write it on the board:

  - Using your homework, make a list of all the fears of all the members of your group. You may add any others you think of now.

  - List the fears which Anne Frank had. How are they similar to yours? How are they different?

  - What were the two greatest fears of Anne Frank?

DEVELOPMENT

. Allow about 20 minutes for this exercise; circulate, checking homework and providing help and hints where necessary.

. Have the recorders report and, using the board, develop lists of the students' and Anne's fears.

. It is possible that no one will mention fears of rejection and criticism; therefore, use the following questions to elicit these:

  - Why do we sometimes fear approaching an attractive member of the opposite sex whom we would like to meet and get to know?

  - Why do we sometimes tear up compositions and test papers when they are returned?

  - Why do we fear criticism?

. Elicit that criticism is seen as an attack on our self-esteem and self-worth. Just as war attacks us physically, we can perceive criticism as attacking us emotionally. The less confidence we have in ourselves, the more sensitive we are to criticism.

  - How do we know that Anne has the same fear of rejection and criticism that we have?

SUMMARY

- What is Anne's method for dealing with rejection?

- Is this a good method? Why or why not?

ASSIGNMENT

- For your diary, add an entry on how you personally handle criticism or rejection.

- In two days, your diary will be collected and you will be given an essay exam on Anne's Diary.

. Below are some references which deal with the topic of this lesson, fears. It may not be necessary to refer to any of them during the lesson. However, if needed, the references might be used to spark a discussion. As previously cautioned, be selective; not all of them need to be used.

Anne's common fears:

. survival: 19B (fear of discovery and being shot); 61B-62T (fear of AA guns); 81T (fear of bombings)
. disappointing her parents: 28T
. for the plight of others: 35M, 48B, 65-67, 107-108 (nightmare about Lies), 113T-114B
. for loved ones: 38M (Dad's illness)
. of the future: 72T, 103B (the world will never be the same after the war)
. of giving in too much to Peter: 197B

Anne's fear of rejection:

. won't talk to parents (Does she fear being laughed at?): 3T
. fear of being unattractive (and thereby risking rejection): 36B-37T
. fear of being alone (the result of rejection): 49B
. she can't do anything right and therefore draws criticism: 58M
. fear of silence, being alone, being closed in; loneliness is a result of rejection: 101B-102T
. fear of rejection by Peter: 144B
. fear her diary will be burned if they have to flee; this would be the ultimate rejection of selfhood: 183T

Anne's method of avoiding rejection:

. keeps her ideas to herself so others won't laugh at her: 59M
. talks to herself rather than to others: 92T
. she puts on an outward show: 155M

ALTERNATE LESSON

The above lesson touches upon Anne's loneliness; however, this theme could be developed into a lesson: Why are we lonely? Why is Anne lonely? What do we and Anne want from other people? Is loneliness always bad?

Lesson 10: Identity and Ideals

AIMS Who am I?
What are my ideals? ("A quiet conscience makes one strong." p. 131)

PERFORMANCE OBJECTIVE Students will be able to:

. identify with Anne Frank in her search for identity and struggle to maintain her ideals in a hostile world and indifferent environment.

MOTIVATION

- How do other people try to control your life?

DEVELOPMENT

- How do other people try to control Anne's life?

. Elicit both the external controls of the Nazis and the internal controls of the Annexe.

- How does Anne assert herself in the face of these controls? (She speaks out and talks too much.)

- How do others react to Anne? (They criticize her and "put her down.")

- Anne then changes her method. What does she do?

. Refer to p. 148B: "I hid myself within myself"; remember also, her "two Annes" toward the end of her diary.

SUMMARY

- This is a real dilemma: We need to assert ourselves, but we dislike risking rejection or hurting others. How can we solve this problem?

. Refer to pp. 115M and 123M

- Were Anne's selfhood and ideals worth asserting? Why or why not?

Applicable references:

. Anne's faith in nature, God, and her own goodness: 142B-143B
. Anne's ideals: 237M-B
. another statement of her ideals: 187M
. ideals of freedom and liberty: 177B

ASSIGNMENT

- Be sure your diary is complete. Bring it in tomorrow. It will be collected and checked.

- Study for tomorrow's essay test. Bring in your books.

ALTERNATE LESSONS

. Lesson 10 ends with a discussion of Anne's ideals. A whole lesson could be taught on this theme. It would begin with a definition of an ideal, and a discussion of the ideals of the students. This would be used to lead into a discussion of Anne's ideals and how they compare and contrast with those of the class.

. The survival of Anne's ideals and identity through her unique diary parallels the survival of the Jewish faith in spite of the Holocaust. One could prepare a lesson on the ultimate triumph of true ideals and faith over the forces of oppression and darkness. Anne could be viewed symbolically as one whose ideals and faith could never be killed.

Lesson 11: Essay Evaluation

AIM What have we learned about Anne Frank's experiences?

PERFORMANCE OBJECTIVE Students will be able to:

. demonstrate their achievement of the objectives of this unit by applying this learning in an essay-style test.

PROCEDURE

. Collect students' diaries. Evaluate according to your pre-established plan. (See p. 20 of this publication.)

. Distribute paper. Have the students head the papers properly.

. Distribute the test. (It is best if the essay questions are written on a handout rather than on the board.) Have the students begin immediately.

SUGGESTED TEST QUESTIONS

There are at least three types of questions one can ask on an essay type of exam:

. Knowledge Type

Students are asked to give back the same information you gave them. This type of question tests for the students' ability to memorize, understand, and organize material. Samples:

- Much of Anne Frank's diary deals with Anne's relationships with the older members of the Secret Annexe. Select THREE of the following grown-ups. For each: (1) give Anne's opinion of his or her personality; and, (2) cite a specific incident involving Anne and him or her, which supports or disputes this opinion.

  Mr. Frank Mrs. Frank Dr. Dussel Mrs. Van Daan

  (This question asks students to give back information learned in Lesson 5.)

- Trace the development of Anne's relationship with Peter Van Daan. In your answer, make specific references to: (1) Anne's early opinion of Peter; (2) the reason for a change in this early opinion; (3) the high point of their relationship; and (4) the reasons why Anne finally found her relationship with Peter unsatisfactory.

  (This question relates to Lesson 9.)

. Application Type

Students are asked to apply material covered in class in a new way, or to deal with material not covered in class using a format or method demonstrated in the lessons. This type of question tests the students' ability to apply organizational methods as well as information learned. Samples:

- We discussed Anne Frank's fears in class. What do you think were the fears of the other Annexe members? Citing references to the personality of any THREE of the following, explain what you feel would be the major fears of each.

  Mrs. Van Daan Mr. Frank Mrs. Frank Dr. Dussel Peter Van Daan

  (This question relates to Lesson 9.)

- In class, we discussed Anne's relationship with the grown-ups of the Annexe. How did Anne interact with other people close to her own age? Write an essay in which you describe Anne's interaction with TWO of the following:

  Margot Elli Voosen Harry Goldberg

. Creative Type

Students are asked to take the information they have learned or read about, and use their imagination and evaluative abilities to answer questions not directly related to topics covered in class. Samples:

- War changes people. What would happen if the Annexe members had survived the war? Select THREE of the following. Basing your answer on their personalities and experiences in the Annexe, describe what you think the lives of each would have been like after the war.

  Anne Peter Mrs. Frank Dr. Dussel

- Let us suppose that Mr. Otto Frank were still alive. Write him a letter in which you explain how reading his daughter's diary has helped you to better understand yourself and others. Cite specific references in the diary.

Regardless of the type of essay questions asked, be sure the questions:

. require specific information
. can be graded using specific criteria
. can be answered in the time allotted

(See the National Council of Teachers of English booklet, "Building Better English Tests," by Robert Carruthers.)

All students have difficulty with essay questions. However, some students find them especially difficult. The more the question relates to material covered in class and the more specifically it is broken down, the less threatening it is. Thus, some students would probably do better with knowledge-type questions. On the other hand, some students prefer the more open-ended and complex type of question because it is more challenging. However, all students should be taught the skills necessary to write responses to all types.

Of course, class time should be spent going over the essay tests once they are returned, with the objectives for the activity being twofold:

- to clear up any misconceptions about the book.
- to share student writing for content and to suggest improvement for their next writing assignment.

Appendix A

Teaching *The Diary of a Young Girl*, Using a Segmented Approach

One may wish to use a segmented approach while teaching The Diary of A Young Girl rather than the holistic approach used in this publication's plans. If so, one may not need to use a study guide since study guide materials could be adapted and used as class or homework assignments. It is recommended that the students' diary writing assignments be retained. Therefore, a reasonable nightly assignment would be about twenty pages of reading and the diary assignment. One could also assign all or some of the comprehension questions for homework; or, each lesson could begin with a short comprehension quiz.

Lessons 1 and 2 on literary genres and diaries could be used, since they are introductory lessons. Below are some suggestions on what topics or themes could be used as the basis of a lesson for each of the twelve sections of the book.

Section 1: See the sample lesson plan which follows.

Section 2: Adapt Lesson 3 of the holistic plans. (All one really needs to do is drop the last question in the "Development" part of the plan.)

Section 3: How did Dr. Dussel's arrival affect the residents of the Annexe? Center the lesson on Dussel's personality and his role as a comic figure in the diary.

Section 4: Concentrate on Anne's relationship with her mother and father.

Section 5: What can you learn about people from their manners and conversation at the dinner table?

Section 6: Nightmares; relate to Anne's feelings about those who were not fortunate enough to find a hiding place. Are her nightmares expressions of a guilty feeling?

Section 7: Falling in love for the first time.

Section 8: Maturity is seen as one's ability to reflect upon one's past actions and attitudes without prejudice.

Section 9: Hobbies: How do we kill time? Why were hobbies so important to Anne in her situation?

Section 10: Parental advice regarding our boyfriends and girlfriends--should they interfere?

Section 11: Escape (See Lesson 8.)

Section 12: Maintaining one's identity (See Lesson 10.)

Sample Lesson Plan on Section 1 (pp. 1-19)

AIM What extraordinary situation does Anne Frank find herself in?

PERFORMANCE OBJECTIVES Students will be able to:

. compare and contrast Anne's life before and after her entry into the Annexe.
. understand and describe the historical situation that forces the Franks into hiding.

MOTIVATION

- There has been a good deal of talk lately about putting more restrictions on teenagers, like a requirement to carry a teenage I.D. card and the establishment of a nighttime curfew. Do you think you need such laws to govern your behavior? Why or why not?

- Suppose some such law were passed (e.g., a curfew requiring all teenagers to be indoors by 9:00 P.M.). What would you do?

DEVELOPMENT

- What restrictions were placed on Anne's life in Holland?

. Refer to pp. 3M-4T. Provide some historical background, so that the students will understand the place of Anne's diary in the Holocaust years.

- How did Anne and her family react to these laws?
- What would you have done in her situation?
- What would have happened to you?

. It is probable that during the Motivation some students will have said that they would try to get the new curfew law changed legislatively. During the discussion at this juncture, one may want to point out that this option was not open to the Franks. Elicit the difference between a dictatorship and a democracy when it comes to disagreement with laws.

- What normal aspects of Anne's life continued in spite of the laws of the state? (school, boys, etc.)
- How did Anne's life change when her family entered the Annexe?

SUMMARY

- Would you have gone into hiding like the Franks? Why or why not?

ASSIGNMENT

- Read section 2 of the book, pp. 19-39. Do the appropriate diary assignment.

. (You may wish also to require the answering of some comprehension questions.)

Appendix B

Sample Study Guide

The Diary of a Young Girl
by Anne Frank

To the student: This guide is intended to provide some direction to your reading of Anne Frank's Diary and to give you some aids to assist your reading. You should finish reading this book on _____.
The Diary entries are due on _____. These entries will vary in length, but each must be a minimum of 100 words.

List of Characters

It is often difficult to keep track of who's who when the characters in a book are from a foreign country and have strange-sounding names. Keep the following list handy when you are reading. It will help you remember who's who while you are reading.

1. Anne's friends before she goes into the Secret Annexe:

   - Lies Goosen, Sanne Houtman, Jopie de Wall -- Anne's girlfriends and schoolmates
   - Mr. Keptor -- one of Anne's teachers
   - Harry Goldberg -- a boy Anne was seeing
   - Peter Wessel -- a boy Anne liked, but who didn't pay her much attention

2. Inhabitants of the Secret Annexe:

   - Anne Frank -- the writer of this diary
   - Margot Frank -- Anne's older sister (she's three years older)
   - Mr. Otto Frank ("Pim") -- Anne's father
   - Mrs. Frank ("Mansa" and "Mummy") -- Anne's mother
   - Mr. Van Daan ("Putti") -- a business associate of Mr. Frank whose family joined the Franks in hiding
   - Mrs. Petronella Van Daan ("Kerli") -- Mr. Van Daan's wife
   - Peter Van Daan -- the Van Daan's teenage son
   - Dr. Albert Dussel -- a dentist friend who later joins the Annexe refugees

3. The Dutch people who helped the Franks:

   - Mr. Kraler -- manager of Mr. Frank's business firm
   - Mr. Koophius -- an assistant manager of the firm
   - Miep Van Santem -- an employee of the firm
   - Henk Van Santen -- Miep's husband
   - Elli Vossen -- a young typist, later engaged to be married
   - Mr. Vossen -- Elli's father, who works in the warehouse

Vocabulary, Reading Guide, and Diary Assignments

The following guide divides the book into 12 relatively equal sections. The meanings of difficult words are provided. These are followed by comprehension questions. Look over these before you read each section, so you will know what information you should be looking for; then after you read each section, try to answer each question. If you have any trouble doing so, go back and look over the section before you continue reading.

The Diary Assignment will describe what type of entry you are to make in your own diary; remember, each must be at least 100 words in length.

The T, M, or B given after page numbers indicates where on the page (Top, Middle, or Bottom) you will find the word or information.

SECTION 1: pp. 1-19 (June 14, 1942 - July 11, 1942)

Vocabulary

(3M)	ALBEIT:	although, even though
(4B)	SCROUNGING:	(1) hunting for; scaring up (2) begging
(5M)	ARDENT:	eager; enthusiastic; warm
(5M)	BLITHELY:	cheerfully; gladly
(7M)	SHANK'S MARE:	by foot; walk
(11M)	STIMULANT:	a drink or drug which arouses or quickens the senses of the body
(11M)	SUPERFLUOUS:	unnecessary; not needed
(11B)	SOMBER:	(1) serious (2) dark; gloomy
(14B)	CHATTELS:	posession, as books, furniture, etc.
(15B)	W.C.:	Water Closet; bathroom
(18M)	LOATHE:	to dislike extremely; to hate

Reading Guide

What does the saying, "Paper is more patient than people," mean to Anne?

How does Anne feel about her parents?

What are some of the things Anne is prohibited from doing because of the Nazi anti-Jewish laws?

What is Anne's main problem in school?

Who are Lies Goosen and Peter Wessel?

Is Anne a flirt? Explain.

How did the members of Anne's family first react when they moved into the Secret Annexe?

Diary Assignment #1

In her entry of July 9, 1942 (pp. 14-17), Anne describes her Secret Annexe. For your diary entry, describe your house or apartment. You may draw a diagram, if you wish.

SECTION 2: pp. 19-39 (August 14, 1942 - October 29, 1942)

Vocabulary

(20M)	DIVAN:	couch or sofa
(22M)	TRIVIAL:	small; minor
(22M)	HYPOCHONDRIA:	nervousness about one's health, usually with continuous concern over imaginary illnesses
(22B)	PIQUED:	displeased; angry
(23B)	ENTHRALLING:	spellbinding; captivating
(24B)	OBSTINATE:	not yielding; stubborn
(27T)	SURREPTITIOUSLY:	secretly
(28T)	STOUTLY:	bravely
(30T)	GIBES AND JEERS:	insulting remarks
(30T)	STIFLE:	hold back
(33T)	URCHINS:	mischievous or trouble-causing children

Reading Guide

What is Anne's opinion of Peter Van Daan? (see pp. 20, 22, 26, 33)

How is the entrance to their hiding place concealed?

Why does Peter quarrel with his father?

How does Anne get along with her mother? with Mrs. Van Daan?

What is happening to the Jews and Dutch people in the world outside of the Annexe?

How are the Franks and Van Daans getting along?

How do the Annexe members take a bath?

What big scare does Anne have?

Diary Assignment #2

Anne has described a number of quarrels in this section of her diary. For your entry, describe a quarrel you've either been a part of, or a witness to.

SECTION 3: pp. 39-59 (November 7, 1942 - January 30, 1943)

Vocabulary

(42M)	OPTIMISM:	a tendency to look on the bright side of things and see the good in other people or situations
(44M)	SUPERFICIAL:	not deep; lacking in depth of understanding or feeling
(44M)	CONGENIAL:	friendly
(46T)	INGENUITY:	cleverness
(49B)	VOID:	empty space; feeling of loss or emptiness
(50T)	FORTNIGHT:	two weeks
(50B)	STODGY:	old-fashioned; stuffy
(51T)	VERITABLE:	true, genuine
(51B)	CHANUKAH:	joyous Jewish holiday

Reading Guide

How does Anne feel about her parents'--especially her mother's--treatment of her?

Describe the personality of Dr. Dussel.

How does Anne feel about what's happening in the outside world?

What happens when Dr. Dussel works on Mrs. Van Daan's teeth?

Why does Anne feel surrounded by a great void?

What type of business is Mr. Van Daan in?

Diary Assignment #3 (A and B)

Choose ONE of the assignments below:

#3A. Anne can't get along with her mother (pp. 39-42). Write an entry in your diary in which you describe how you get along with your mother OR father.

OR

#3B. On p. 49, Anne writes, "I am surrounded by a great void," and explains what she means by this. Do you ever feel this way? If so, write a diary entry about it.

SECTION 4: pp. 59-81 (February 5, 1943 - July 19, 1943)

Vocabulary

(61B) A.A. GUNS: anti-aircraft guns, used to shoot down planes
(75M) CLANDESTINE: secret

Reading Guide

What happens to Peter when he goes to the attic?

Why doesn't Anne want to be like her sister Margot?

How is Anne's relationship with her mother going? Give an example.

What does Anne think of her life in the Annexe as compared with living outside?

Describe the argument involving Anne, Mr. Dussel, and Mr. Frank.

Why does Anne have trouble sleeping? Where does she go when she's scared at night?

What does Anne mean when she says "misfortunes never come singly?"

Who writes Anne a birthday poem?

Diary Assignment #4

On page 68, Anne takes the proverb, "Misfortunes never come singly," and explains how it applies to her situation. For your diary entry, select any common proverb (you may use Anne's, if you wish), and explain how it applies to you and your present situation in life.

SECTION 5: pp. 81-100 (July 26, 1943 - September 29, 1943)

Vocabulary

(81B) TUMULT: uproar; the noise and confusion of a crowd
(84B) COQUETRY: flirt-like behavior
(90T) IRREVOCABLE: referring to something that cannot be undone
(97B) CAPITULATED: surrendered

Reading Guide

Why do the Annexe members fear the bombings?

How does Anne feel about Mrs. Van Daan? Why?

What problem have the cats caused? What are the cats' names?

Reread Anne's entry of August 10th (p. 92). How does it show she's maturing?

How do the different members of the Annexe behave at the dinner table?

What good news do the Annexe members hear about the war?

Diary Assignment #5 (A and B)

#5A. Anne describes a typical day in the Annexe. Select one part of your day (morning or afternoon or evening) and describe it in your diary entry.

AND

#5B. On pp. 93-94, Anne describes a common task, potato peeling. For your diary entry, describe one or more of your family members doing a common household chore.

SECTION 6: pp. 100-119 (October 17, 1943 - January 6, 1943)

Vocabulary

(100M)	ABUSIVE:	harsh and insulting
(100B)	GROUSES:	complains; acts grouchy
(103M)	TRANQUILLITY:	peacefulness; quiet
(116M)	FATUOUS:	silly; stupid

Reading Guide

What do Mr. and Mrs. Van Daan argue about?

What does Anne like about her father?

Read pp. 114-115 very carefully. What regrets does Anne have?

How are Anne's feelings toward Peter changing?

What "anniversary" did the Annexe residents celebrate?

What embarrasses Anne when she is ill with the flu?

What physical change is Anne going through?

Diary Assignment #6 (A and B)

Choose ONE of the assignments below:

#6A. On pp. 104-105, Anne describes her pen--how she received it, cherished it, and finally lost it. For your diary entry, write about something you value and cherish very much.

OR

#6B. On pp. 107-108 and 113-114, Anne describes her nightmares. For your diary entry, describe one of your dreams or nightmares.

SECTION 7: pp. 120-141 (January 7, 1944 - February 18, 1944)

Vocabulary

(131T) FURBELOW: a ruffle; a trim on women's clothing
(132B) STAGNANT: stale from being motionless or not moving
(133M) EVACUATE: to leave or abandon

Reading Guide

Is Anne in love? Why or why not?

Why does Anne value Peter? (see p. 124T)

What happens with Boche, Peter and Anne?

How has Anne's attitude toward the Van Daan's changed?

What types of magazines does Anne like to read?

Diary Assignment #7

Anne's entries are describing what it feels like to fall in love for the first time. For your diary entry, describe how you felt the first time you felt you were in love.

SECTION 8: pp. 141-160 (February 19, 1944 - March 16, 1944)

Vocabulary

(143M)	PRIVATIONS:	hardships due to a lack of basic necessities, as food
(152T)	CRIBBING:	cheating
(153T)	IMPERTINENT:	disrespectful
(153M)	DESPONDENCY:	a feeling of hopelessness
(153M)	CONFIDANT:	a very close friend with whom you share secrets and feelings
(155M)	IMPUDENT:	not well-mannered; disrespectful
(155M)	NONCHALANCE:	with cool indifference; with calmness
(156B)	TEDIOUS:	boring
(160T)	DIN:	noise

Reading Guide

How is Anne's relationship with Peter going?

Why does Anne think she loves Peter?

Why does Anne feel adults are stupid?

How has Anne matured? (see pp. 151-154)

Diary Assignment #8

On pp. 151-154, Anne looks back over the past two years of her life and describes both the change in her circumstances and her growth as a person. For your diary entry, look back over the last two years of your life. Describe what has happened to you and how you've changed as a person.

SECTION 9: pp. 160-179 (March 17, 1944 - April 6, 1944)

Vocabulary

(162T)	ESTRANGEMENT:	a sense of separation between two people or parties
(166M)	DILIGENTLY:	carefully or steadily
(169B)	STUPENDOUS:	marvelous; tremendous; huge
(174T)	SALVO:	discharge of a cannon or rocket
(174M)	PRECARIOUS:	dangerous
(177T)	QUELLED:	put down; subdued (as a riot)

Reading Guide

Anne says she and Peter are similar. Why? (see pp. 161-162)

What do Anne and Margot discuss in their letters?

What does Anne tell us about politics?

What does Anne want to be in life?

What are Anne's hobbies?

Diary Assignment #9 (A and B)

#9A. On pp. 168-69, Anne talks about politics and reacts to the news reports she hears. For your diary entry, react to a news report by describing what you heard or read, and how it affected you.

AND

#9B. On pp. 176-77, Anne describes what her writing--her main hobby and future career--means to her. Describe your main interest, and what it means to you.

SECTION 10: pp. 179-200 (April 11, 1944 - May 2, 1944)

Vocabulary

(189T)	LIVID:	pale with rage
(193B)	PSEUDONYM:	false name; an alias
(196T)	JOCULAR:	humorous, funny; given to being funny

Reading Guide

Where is Anne spending much of her time now (too much, according to her mother)?

What happening causes the Annexe members great fear?

What weaknesses does Anne see in Peter's character?

What advice does Anne's father give her?

Does Anne think she'll ever marry Peter? Why or why not? (see p. 147M)

Diary Assignment #10 (A and B)

Choose ONE of the following:

#10A. On pp. 189-190, Anne describes her first kiss. For your diary entry, describe your first kiss.

OR

#10B. Anne goes to her father for advice about Peter and their relationship, and is told exactly what he thinks. For your diary entry, describe an occasion when you went to someone else (it need not be a parent) for advice; describe the advice given, and whether or not you took it.

SECTION 11: pp. 200-219 (May 3, 1944 - June 5, 1944)

Vocabulary

(204M)	REPROACH:	criticism or blame for actions
(207M)	WHEEDLE:	to try to influence someone by flattery
(209M)	CHAOS:	total confusion; complete disorder
(216T)	ABYSS:	bottomless pit; anything of unlimited depth

Reading Guide

Describe Anne's feelings about war.

How does Anne feel about her father's reaction to her letter?

What caused the leak in the ceiling?

What kind of meals are the Annexe residents now eating?

What keeps Anne so busy?

How does Anne feel about the persecution of the Jews?

Why is the world "topsy-turvy"?

Diary Assignment #11 (A and B)

#11A. On p. 204, Anne uses her diary to confess to something she's done which she knows was wrong because it hurt someone she loved. For your diary entry, make a confession: describe how you hurt someone you loved and how you felt about it.

AND

#11B. On p. 211, Anne records the exact words of a conversation between Mr. and Mrs. Van Daan. For your diary entry, record a part of a conversation between any two people (friends, parents, etc.)

SECTION 12: pp. 219-242 (June 6, 1944 - Epilogue)

Vocabulary

(230M)	ORTHODOX:	in Judaism, a person who very strictly follows all aspects of the Mosaic Laws, traditions, etc.
(233T)	PEDANT:	a learned person, with no common sense or imagination, who insists on strict adherence to rules
(241T)	SUPERCILIOUS:	overbearing; proud

Reading Guide

What was D-Day?

Who are the "two Annes" Anne is writing about?

What is Anne's current opinion of Peter?

Diary Assignment #12 (A and B)

Choose ONE of the following:

#12A. On pp. 233-235, Anne reacts to a book she is reading by responding to and criticizing the author's ideas. For your entry, write your reaction to Anne's diary.

OR

#12B. On pp. 239-241, Anne seems to be complaining that nobody has ever seen beneath her exterior and seen the real Anne. For your entry, describe the real you.